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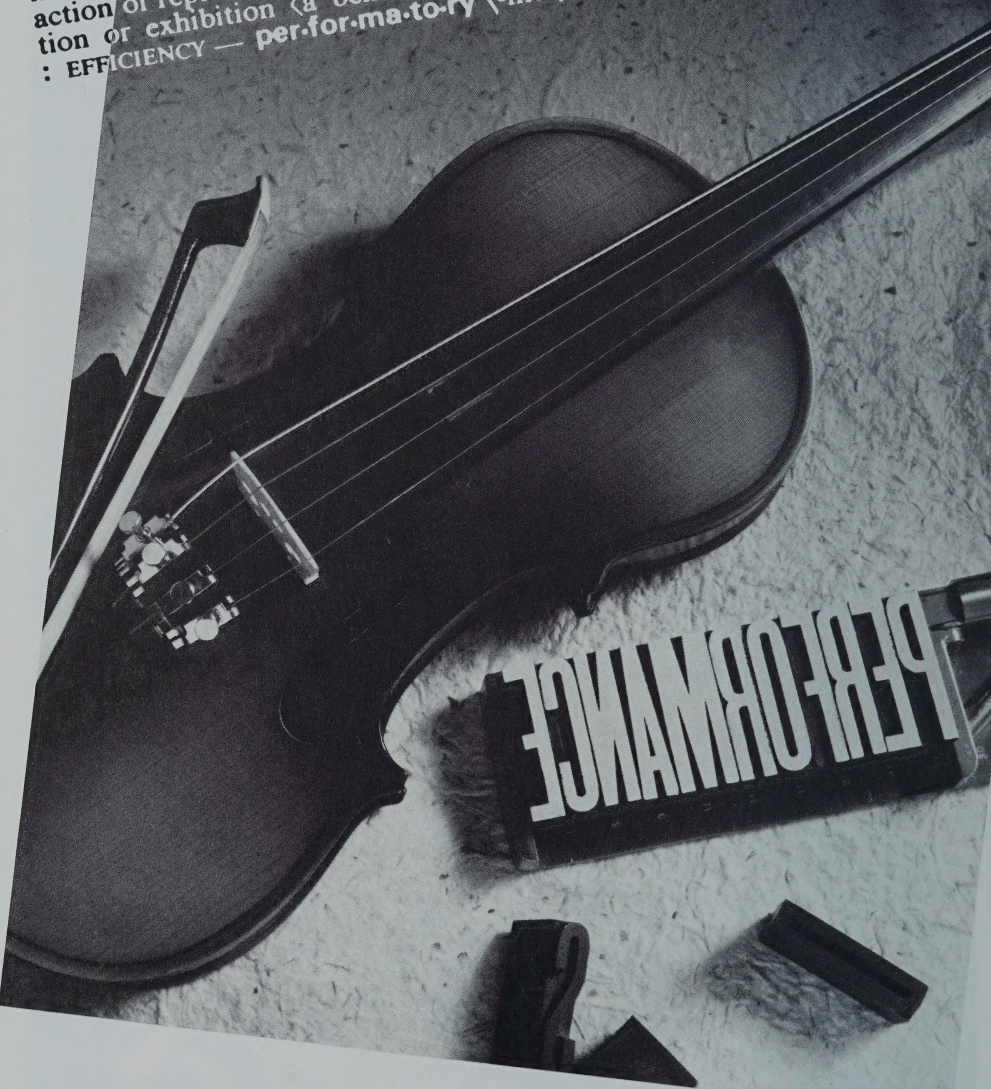
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per-for-mance \pə(r)-'fɔr-mən(t)s\ *n* 1 *a*: the execution of an action 2 *a*: something accomplished : DEED, FEAT 3 *a*: the fulfillment of a claim, promise, or request : IMPLEMENTATION 4 *a*: the action of representing a character in a play *b*: a public presentation or exhibition (a benefit ~) 5 *a*: the ability to perform : EFFICIENCY — **per-for-ma-to-ry** \-mə-,tōr-ē-, -tōr-\ *adj*



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Thursday, November 29, 1990, Mechanics Hall, Worcester

Georg Frideric Handel (1685-1759)

Messiah, A Sacred Oratorio

(Mozart Orchestration, K. 572)

Part The First

The coming of Messiah foretold — his birth announced in fulfillment of the prophecies — the blessedness of his followers.

— INTERMISSION —

Part The Second

Christ's agony and death suffered for the sins of mankind — his resurrection and ascension into Heaven — the dissemination and ultimate triumph of his gospel.

— PAUSE —

Part The Third

The Christian promise of the return of the Messiah on Judgment Day, when he will summon the dead to resurrection and eternal life.

Heidi Grant, soprano

Catherine Robbin, mezzo soprano

David Gordon, tenor

Cornelius Hauptmann, bass

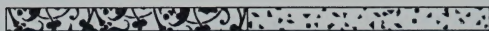
.....

The audience is politely requested not to stand during the "Hallelujah" chorus.

.....

Recordings and photographs are not permitted during this performance.

Please turn off beepers during the concert. You may contact coat check personnel so that they can convey any messages.



Handel's *Messiah*

Mozart Orchestration (K. 572)

Original English text taken from the Scriptures by Charles Jennens

PARTE PRIMA

Overture

Recitativo accompagnato (Tenore)

Tröstet Zion! Tröstet Zion, spricht eu'r
Gott. Geht, ihr Friedensboten, nach
Jerusalem, und prediget ihr, daß ihre
Ritterschaft ein Ende hat, daß ihre
Missetat vergeben ist! Vernehmt die
Stimme des Predigers in der Wüste:
bereitet dem Herrn den Weg, und bahnet
die Pfade der Wüsten unserm Gott!

Aria (Tenore)

Alle Tale macht hoch und erhaben und
senkt die Berge und Hügel vor ihm,
macht eb'ne Bahn und, was rauh ist,
macht gleich!

Coro

Denn die Herrlichkeit Gottes des Herrn
wird offenbaret. Alle Völker werden es
sehen, denn es ist Gott, der es verheißen
hat.

Recitativo accompagnato (Basso)

So spricht der Herr, Gott Zebaoth: noch
eine kleine Zeit und ich bewege den
Himmel und die Erde, das Meer und das
Trock'ne, alle Völker beweg' ich, spricht
Gott, wenn nun der Trost aller Heiden
erscheint. Der Herr, den ihr suchet,
kommt plötzlich zu seinem Tempel und
der Engel des Bundes, des ihr begehret.
Sieh! Er kommt, spricht Gott der Herr.

Aria (Basso)

Doch wer mag ertragen den Tag seiner
Ankunft und wer mag besteh'n, wenn er
sich zeigt? Denn er ist gleich des
Goldschmieds Feuer.

Coro

Und er wird reinigen die Kinder Levi,
damit sie bringen, Herrlicher Dir, ein
Opfer der Gerechtigkeit.

PART THE FIRST

Sinfony

Recitative, accompanied (Tenor)

Comfort ye, comfort ye, my people, saith
your God; speak ye comfortably to
Jerusalem, and cry unto her, that her
warfare is accomplish'd, that her iniquity
is pardoned. The voice of Him that crieth
in the wilderness: Prepare ye the way of
of the Lord, make straight in the desert a
highway for our God.

Aria (Tenor)

Ev'ry valley shall be exalted, and ev'ry
mountain and hill made low, the crook'd
straight and the rough places plain.

Chorus

And the glory of the Lord shall be
revealed, and all flesh shall see it
together; For the mouth of the Lord
hath spoken it.

Recitative, accompanied (Bass)

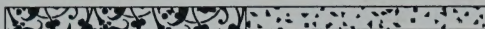
Thus saith the Lord of Hosts: Yet once a
little while, and I will shake the heav'ns
and the earth, the sea, and the dry land,
and I will shake all nations; and the desire
of all nations shall come. The Lord, whom
ye seek, shall suddenly come to his
temple; even the messenger of the
covenant whom ye delight in, behold He
shall come, saith the Lord of Hosts.

Aria (Bass)

But who may abide the day of His
coming? And who shall stand when He
appeareth? For He is like a refiner's fire.

Chorus

And He shall purify the sons of Levi, that
they may offer unto the Lord an offering
in righteousness.

**Recitativo (Soprano II)**

Denn sieh! Eine Jungfrau wird schwanger, gebiert einen Sohn und nennet ihn Immanuel: Gott mit uns!

Aria e Coro (Soprano II)

O du, die Wonne verkündet in Zion, steig' empor zu der Höhe der Berge; o du, die Wonne verkündet in Jerusalem, heb' auf die Stimme mit Macht, dein Gesang schalle getrost, verkünde den Städten Juda: er kommt, eu'r Gott! Mach' dich auf, strahle freudig einher, denn dein Licht kommt, und die Herrlichkeit des Herrn geht auf über dir.

Recitativo accompagnato (Basso)

Blick auf! Nacht bedekket das Erdreich, dunkle Nacht die Völker; doch über dir gehet auf der Herr, und seine Herrlichkeit erscheint über dir; und die Heiden wandeln in deinem Licht und die Könige im Glanze deines Aufgangs.

Aria (Basso)

Das Volk, das im Dunkeln wandelt, es sieht ein großes Licht. Und die da wohnen im Schatten des Todes, es scheint helle über sie.

Coro

Uns ist zum Heil ein Kind geboren, uns zum Heil ein Sohn gegeben, dessen Herrschaft ist auf seiner Schulter, und sein Nam' wird genennet: Wunderbar, Herrlichkeit und Rat und Kraft und Held und ewig Vater und Friedefürst.

Pifa**Recitativo (Soprano II)**

Es waren Hirten beisammen auf dem Felde, die hüteten ihre Herde des Nachts.

Recitativo (Soprano II)

Behold, a virgin shall conceive, and bear a son, and shall call His name Emmanuel, "God With Us".

Aria and Chorus (Soprano II)

O Thou that tellest good tidings to Zion, get Thee up into the high mountain; O Thou that tellest good tidings to Jerusalem, lift up Thy voice with strength: lift it up, be not afraid; say unto the cities of Judah: Behold your God! Arise, shine, for Thy light is come, and the glory of the Lord is risen upon Thee.

Recitativo, accompanied (Bass)

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon Thee, and His glory shall be seen upon Thee. And the Gentiles shall come to Thy light, and kings to the brightness of Thy rising.

Aria (Bass)

The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined.

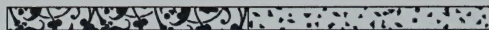
Chorus

For unto us a child is born, unto us a son is given, and the government shall be upon His shoulder, and His name shall be called: Wonderful Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace!

Pifa**Recitativo (Soprano II)**

There were shepherds abiding in the field, keeping watch over their flock by night.

(Please turn page quietly.)

**Recitativo accompagnato (Soprano II)**

Und sieh! Der Engel des Herrn trat zu ihnen, und die Klarheit des Herrn umleuchtete sie, und sie erschrakten sehr.

Recitativo (Soprano II)

Und der Engel sprach zu ihnen: fürchtet euch nicht! Ich bring' euch große Freude, Wonn' und Heil für alle Völker, denn euch ist heut' in Davids Stadt der Heiland geboren, der Heiland, der Gesalbte, der Herr.

Recitativo accompagnato (Soprano II)

Und alsobald war da bei dem Engel die Menge der himmlischen Heere, die lobten Gott und sprachen:

Coro

Ehre sei Gott in der Höhe! und Fried' auf Erden! und allen Menschen Heil!

Aria (Tenore)

Erwach', zu Liedern der Wonne, frohlocke, du Tochter Zion und jauchze, du Tochter Jerusalem, blick' auf, dein König kommt zu dir! Er ist ein Gerechter und ein Helfer und bringet Heil allen Völkern.

Recitativo (Soprano I)

Dann tut das Auge des Blinden sich auf, und das Ohr des Tauben wird hören, dann hüpfet der Lahme wie ein Hirsch, und die Zunge der Stummen singt Lob.

Aria (Soprano I)

Er weidet seine Herde, ein guter Hirt, und sammelt seine Lämmer in seinen Arm. Er nimmt sie mit Erbarmen in seinen Schoß und leitet sanft die gebären soll. Kommt her zu ihm, die ihr mühselig seid, kommt her zu ihm, mit Traurigkeit Beladene, und er verleiht euch Ruh! Nehmt sein Joch auf euch und lernet von ihm, denn er ist sanft und demutsvoll, dann findet ihr Ruh' für euer Herz!

Coro

Sein Joch ist sanft, und leicht ist seine Last.

Recitative, accompanied (Soprano II)

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

Recitative (Soprano II)

And the angel said unto them, fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day, in the city of David, a Saviour, which is Christ the Lord.

Recitative, accompanied (Soprano II)

And suddenly there was with the angel a multitude of the heav'nly host, praising God, and saying:

Chorus

Glory to God in the highest, and peace on earth, good will toward men.

Aria (Tenor)

Rejoice greatly, O daughter of Zion, shout, O daughter of Jerusalem, behold Thy King cometh unto Thee. He is the righteous Saviour and He shall speak peace unto the heathen.

Recitative (Soprano I)

Then shall the eyes of the blind be open'd, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

Aria (Soprano I)

He shall feed His flock like a shepherd: and He shall gather the lambs with His arm and carry them in His bosom, and gently lead those that are with young. Come unto Him all ye that labor, are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

Chorus

His yoke is easy, and His burthen is light.



PARTE SECONDA

Coro

Kommt her und seht das Lamm! Es trägt die tötende Last, die Sünde der Welt.

Aria (Soprano II)

Er ward verschmähet und verachtet, von Menschen verschmäht, ein Mann der Schmerzen und umgeben mit Qual.

Er gab den Schlägen seinen Rücken und seine Wange der bitt'ren Feinde Wut, verbarg nicht die Stirn vor Schmach und Speichel.

Coro

Wahrlich! Er litt unsre Qual und trug unsre Schmerzen, ward verwundet für unsre Sünde, ward zerschlagen für unsre Missetat, damit wir Friede hätten.

Coro

Durch seine Wunden sind wir geheilet.

Coro

Wie Schafe geh'n, floh'n wir zerstreut, denn wir wallten jeder seinen eig'nen Weg; und der Herr hat nur auf ihn unsre Schulden hingewälzt.

Recitativo accompagnato (Soprano I)

Und alle, die ihn seh'n, verspotten ihn, sie sperren auf die Lippen und schütteln das Haupt, sagend:

Coro

Er trauete Gott, daß der ihn befreite. Laßt Gott befreien ihn, wenn er ihm wohlgefällt!

Recitativo accompagnato (Soprano II)

Die Schmach bricht ihm sein Herz; er ist voll von Traurigkeit. Er sah umher, ob's jemand jammerte; aber da war keiner, der da Trost dem Dulder gab.

Aria (Soprano II)

Schau hin und sieh! Wer kennet solche Qualen, schwer wie seine Qualen?

PART THE SECOND

Chorus

Behold the Lamb of God, that taketh away the sin of the world.

Aria (Soprano II)

He was despised and rejected of men, a man of sorrows, and acquainted with grief.

He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.

Chorus

Surely He hath borne our griefs and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities, the chastisement of our peace was upon Him.

Chorus

And with His stripes we are healed.

Chorus

All we like sheep, have gone astray, we have turned ev'ry one to his own way; and the Lord hath laid on Him the iniquity of us all.

Recitative, accompanied (Soprano I)

All they that see Him laugh Him to scorn; they shoot out their lips, and shake their heads, saying:

Chorus

He trusted in God that He should deliver Him: let Him deliver Him, if He delight in Him.

Recitative, accompanied (Soprano II)

Thy rebuke hath broken His heart, He is full of heaviness: He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

Aria (Soprano II)

Behold, and see if there be any sorrow like unto His sorrow.

(Please turn page quietly.)

**Recitativo accompagnato (Soprano I)**

Er ist dahin aus dem Lande der Lebenden, und um die Sünde seines Volkes ward er geplaget.

Aria (Soprano I)

Doch du ließest ihn im Grabe nicht; du ließest nicht zu, daß dein Heiliger Verwesung sah.

Coro

Machet das Tor weit dem Herrn und machet vor ihm die ew'gen Pforten hoch, denn der König der Ehren ziehet ein! Wer ist der König der Ehren? Der Herr stark und mächtig im Streite. Machet das Tor weit dem Herrn und machet vor ihm die ew'gen Pforten hoch, denn der König der Ehren ziehet ein! Wer ist der König der Ehren? Gott Zebaoth, er ist der König der Ehren.

Recitativo (Soprano II)

Zu welchen von den Engeln hat er je gesagt: du bist mein Sohn, von Ewigkeit her bist du es!

Coro

Der Herr gab das Wort. Groß war die Menge der Boten Gottes.

Aria (Soprano I)

Wie lieblich ist der Boten Schritt, sie kündigen Frieden uns an; sie bringen freudige Botschaft vom Heil, das ewig ist.

Coro

Ihr Schall ging aus in jedes Land und ihr Wort bis an das Ende der Welt.

Aria (Basso)

Warum entbrennen die Heiden und toben im Zorne, und warum halten die Völker stolzen Rat? Die Hölle steht auf zur Empörung wider den Herrn und wider seinen Gesalbten.

Coro

Brecht entzwei die Ketten alle, und schüttelt ab dies Joch von euch!

Recitative, accompanied (Soprano I)

He was cut off out of the land of the living, for the transgression of thy people was He stricken.

Aria (Soprano I)

But Thou didst not leave His soul in hell, nor didst Thou suffer Thy Holy One to see corruption.

Chorus

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of glory shall come in! Who is this King of glory? The Lord of hosts: He is the King of glory.

Recitative (Soprano II)

Unto which of the angels said He at any time: Thou art my Son, this day have I begotten Thee?

Chorus

The Lord gave the word, great was the company of the preachers.

Aria (Soprano I)

How beautiful are the feet of them that preach us the gospel of peace, and bring glad tidings of good things.

Chorus

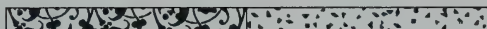
Their sound is gone out into all lands, and their words unto the ends of the world.

Aria (Bass)

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together, against the Lord and His Anointed.

Chorus

Let us break their bonds asunder, and cast away their yokes from us.

**Recitativo (Tenore)**

Der da wohnet im Himmel, er lachtet ihrer
Wut, der Herr, er spottet ihrer.

Aria (Tenore)

Du zerschlägst sie mit dem Eisenszepter,
und du schlägst sie zu Scherben gleich
des Töpfers Gefäßen.

Coro

Halleluja! Denn Gott der Herr regieret
allmächtig! Der Herr wird König sein;
das Reich der Welt ist nun des Herrn und
seines Christus. Und er regiert von nun
an und ewig, Herr der Herrn, der Götter
Gott. Halleluja!

Recitativo (Tenor)

He that dwelleth in heaven shall laugh
them to scorn, the Lord shall have them
in derision.

Aria (Tenor)

Thou shalt break them with a rod of
iron; Thou shalt dash them in pieces like
a potter's vessel.

Chorus

Hallelujah, for the Lord God Omnipotent
reigneth. The Kingdom of this world
is become the Kingdom of our Lord and
of His Christ; and He shall reign forever
and ever. King of Kings, and Lord of
Lords. Hallelujah.

The audience is politely requested not to stand during the *Hallelujah* chorus.

PARTE TERZA**Aria (Soprano I)**

Ich weiß, daß mein Erlöser lebet, und daß
er mich einst erweckt am letzten Tag.
Wenn Verwesung mir gleich drohet, wird
dies mein Auge Gott doch seh'n. Ich
weiß, daß mein Erlöser lebet: denn Christ
ist erstanden von dem Tod, ein Erstling
derer, die schlafen.

Coro

Wie durch Einen der Tod, so kam durch
Einen die Auferstehung von dem Tod.
Denn wie durch Adam alle sterben, also
wird, wer starb, durch Christum
auferweckt.

Recitativo accompagnato (Basso)

Merkt auf! Ich künd' ein Geheimnis an:
wir sterben nicht alle, doch werden wir
alle verwandelt, und das plötzlich, wenn
die letzte Posaune vom Thron erschallt.

Aria (Basso)

Sie schallt, die Posaun' und die Toten
ersth'n unverweslich; dann wandelt uns
Gott.

PART THE THIRD**Aria (Soprano I)**

I know that my Redeemer liveth, and that
He shall stand at the latter day upon the
earth, And tho' worms destroy this body,
yet in my flesh shall I see God. I know
that my Redeemer liveth, for now is
Christ risen from the dead, the first fruits
of them that sleep.

Chorus

Since by man came death, by man came
also the resurrection of the dead. For as
in Adam all die, even so in Christ shall all
be made alive.

Recitativo, accompanied (Bass)

Behold, I tell you a mystery: we shall not
all sleep, but we shall all be chang'd in a
moment, in the twinkling of an eye, at
the last trumpet.

Aria (Bass)

The trumpet shall sound, and the dead
shall be rais'd incorruptible, and we shall
be chang'd.



Recitativo (Soprano II)

Dann wird erfüllt das Wort des Allmächt'gen: der Tod ist in den Sieg verschlungen.

Duetto (Soprano II & Tenore)

O Tod, wo ist dein Pfeil, o Grab, wo ist dein stolzer Sieg? Der Pfeil des Tod's ist Sünde, und die Kraft der Sünd' ist das Gesetz.

Coro

Doch Dank, doch Dank Dir sei Dir Gott; denn Du gabst uns erhab'nen Sieg durch unsern Herrn Jesu Christ.

Recitativo accompagnato (Soprano I)

Wenn Gott ist für uns, wer kann wider uns sein? Und wer klagt Jenen an, den Gott selbst, den Gott hat erwählt? Es ist Gott, der uns gerecht macht, wer ist's, der uns verdammet? Christus ist's, der starb; ja vielmehr, der wieder stand, der sitzt zur Rechten Gottes, und der ist ein Mittler für uns.

Coro

Würdig ist das Lamm, das da starb und hat versöhnet uns mit Gott durch sein Blut, zu nehmen Stärke und Reichtum und Hoheit und Macht und Ehre und Weisheit und Segen. Alle Gewalt und Preis und Macht und Ruhm und Lob sei ihm, der auf dem Stuhle thronet und dem Lamme von nun an und ewig.

Coro ultimo

Amen.

Recitative (Soprano II)

Then shall be brought to pass the saying that is written, Death is swallow'd up in victory.

Duet (Soprano II & Tenor)

O Death, where is Thy sting? O Grave, where is Thy victory? The sting of death is sin, and the strength of sin is the law.

Chorus

But thanks be to God, who giveth us the victory, through our Lord Jesus Christ.

Recitative, accompanied (Soprano I)

If God be for us, who can be against us? Who shall lay anything to the charge of God's elect? It is God that justifieth, who is He that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us.

Chorus

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever.

Final chorus

Amen.

Why not stand? by Christopher Hogwood

Part Two of *Messiah* is a masterpiece of construction, not least the gathering momentum and constant sense of surprise during the last fifteen minutes. From the bass outburst of "Why do the nations so furiously rage together?" through to the final declaration that God will break his enemies "like a potter's vessel: Hallelujah", the sequence of mood and tempi is wonderfully sustained. ■ Nothing is more telling of Handel's dramatic mastery than the opening bars of the Hallelujah Chorus. It begins without demonstration — no trumpets, drums, or even voices; simply the sound of the string orchestra. When the chorus does enter, with demonstrations of how diversely the word "Hallelujah" can be accented, the trumpets and drums are still unheard. Handel is incorporating in this finale all the intimations of the gradual spread of gospel jubilation — from initial subdued wordlessness to full triumph. ■ Since there is no indication at the start of the chorus that anything unusual is about to happen, the ritual of hundreds of listeners suddenly gathering and rising to their feet manages to obliterate those first important orchestral bars, and there must be many first time listeners who never manage to hear the opening of the chorus and must consequently still be wondering what it is all about! ■ With the help of the H&H audiences, we can return Handel's masterpiece to being a living, surprising and "new-minted" experience. It simply means restraining your enthusiasm for a few moments more, letting Handel have his way, and then springing up *after* the final chord.



ABOUT THE MUSIC . . .

The art of arranging another composer's music — particularly in this era of "authenticity" — is undervalued. Of course, often enough, an arrangement or orchestration exists because the original composer has no experience with an orchestra and must turn over that portion of the work to a specialist. Sometimes, too, an arrangement has been made for the private study of a composer who wishes to learn something of the quality of another master. When the arranger happens to be a genius himself — as is the case, say, of J.S. Bach — the arrangements, like Bach's transcriptions of Vivaldi, become "original" works in their own right.

Everyone who learns much about Mozart knows that he arranged works of Handel for performances in Vienna, and that these were accomplished on commission from Baron van Swieten, a Dutch-born musical patron, amateur composer, and one-time diplomat in England, where he had fallen in love with Handel's music. There has been surprisingly little investigation of Mozart's work as an arranger, whereas extensive studies exist for Bach's activity in this field. Yet, a musical mind, such as Mozart had, simply could not come to grips with a work of genius like *Messiah* without finding his imagination engaged. When Mozart undertook his arrangement of *Messiah*, van Swieten had prepared for him a manuscript copy of the score made, clearly, on the basis of Walsh's first edition. The copyist wrote out the string parts and the vocal lines from the copytext, but left space for Mozart to add wind parts. This was, of course, long before the era of scholarly critical editions, and Walsh's score contained a number of errors which the copyist carefully repeated. Consequently, as Mozart set to work, he had to find musical solutions for a few readings in the score that must have struck him as perverse, but find them he did. Those who know *Messiah* well in modern scholarly performances will be surprised at some of these moments, reflecting a very different performance tradition.

Mozart's version thus allows us to hear how Handel would have sounded in late 18th-century Germany in a way that would be far more difficult to reconstruct without his manuscript. Handel's *Messiah* is at once his most familiar and least typical composition. Unlike the great majority of his oratorios, *Messiah* has no dramatic characters enacting a Biblical story like some kind of opera without costumes; rather it is contemplative throughout. (It was perfectly natural for the oratorios to be "operatic" in character; they were composed for opera singers and performed during Lent and other periods when the theaters were closed, thus providing a suitably elevated form of entertainment for audiences deprived of the sinful delights of the stage.)

Handel arranged his text in what might be construed as a series of "scenes" consisting of a recitative followed by an aria and then a chorus. In this framework, the recitative explained some aspect of the situation, to which the aria provided an



individual lyrical response and the chorus then supplied the communal response of Christendom. The recitatives and arias overflow with evocative musical imagery to mirror the text, while the choruses provide the center of gravity and include some of the greatest examples of the choral art of the Baroque, and, indeed, of all time. In whatever version, *Messiah* will remain at the heart of the choral repertory as long as we continue to sing.

—Drawn from program notes by Steven Ledbetter, musicologist and program annotator for the Boston Symphony Orchestra.

ABOUT THE ARTISTS . . .

Christopher Hogwood is one of the world's most successful conductors today, possessing a keen musical instinct, tempered with sound scholarship. The British-born Hogwood heads the list of those whom The New Yorker's Andrew Porter terms "HIP" or "Historically Informed Performers." In 1986 Mr. Hogwood assumed the position of artistic director of the Handel & Haydn Society, and since then the organization has experienced unprecedented growth. He is also Director of Music for the St. Paul Chamber Orchestra which will tour Europe under his direction. In addition to his success as a performer, Mr. Hogwood is a renowned Handel scholar. His performance of the *Messiah* represents a confluence of those two commitments.

Soprano **Heidi Grant** was a winner of the 1988 Metropolitan Opera National Council Auditions. Her silvery lyric soprano and intense musicality prompted Maestro James Levine to invite her into the Met's prestigious Young Artist Development Program where, through the 1990-91 season, she will appear in productions and work regularly with the conductors and directors at the Met. She recently made her Met debut and this season appears in the Met's productions of *The Marriage of Figaro*, *La Clemenza di Tito* and *Boris Gudonov*. The Bellingham, Washington native appeared at the Wolf Trap Opera and has performed with the Honolulu Symphony and the Vancouver Symphony in performances of *Messiah*.

Mezzo soprano **Catherine Robbin** has performed with many of today's leading conductors throughout her native Canada and in New York, London, Lisbon, Stuttgart, Washington and Chicago to rave reviews. Robbin is noted for her masterful interpretations of both Baroque and Romantic literature. She recently performed the title role in Tafelmusik's touring production of Handel's *Floridante*, and appeared with the St. Louis Symphony in works of Bach and Haydn. She recorded and performed Beethoven's *Missa Solemnis* and *Mass in C* under conductor John Eliot Gardiner and sang in performances of Handel's *Messiah* with both the Toronto and Atlanta symphonies.



Described by the *Washington Post* as "an irresistible performer," **David Gordon** is a popular guest artist with major orchestras including Philadelphia, Boston, Berlin, Cleveland, Los Angeles, San Francisco, St. Paul, and scores of other symphonies and major festivals worldwide. On recordings and in concert he appears with such conductors as Robert Shaw, Seiji Ozawa, Christopher Hogwood, Helmuth Rilling, Charles Dutoit, Herbert Blomstedt, and Gerard Schwarz. In the world of Baroque music, David Gordon is widely regarded as one of the most elegant, stylish, and communicative Bach tenors of our time. His vibrant and detailed portrayal of the Evangelist in Bach's Passions has been described by the San Francisco *Examiner* as "thrilling, gripping excitement."

Born in Stuttgart, **Cornelius Hauptmann** graduated from the Musikhochschule in 1982. In the same year he was awarded a soloist's diploma at the Bern Conservatoire. He was coached by Dietrich Fischer-Dieskau and took part in classes given by Hans Hotter and, on a Herbert Von Karajan scholarship, travelled to Salzburg to work with Elisabeth Schwarzkopf. He has received countless prizes and awards and has recorded frequently with the Chamber Choir of Stuttgart, and the Monteverdi Choir and orchestra under the direction of John Eliot Gardiner, for DGG, for whom he has also recorded Mozart's Requiem with Bernstein.

Founded in 1815, the **Handel & Haydn Society** is America's oldest performing arts organization. Thanks to H & H, 19th-century Americans were able to hear recently composed masterpieces, among them several Beethoven symphonies. Among the dignitaries to attend some of these first US performances was President James Monroe. With Mr. Hogwood's appointment as artistic director in 1986, H & H established a period instrument orchestra, in contrast to their ensemble of modern instruments. Hogwood also secured their first major recording contract and helped them receive a Challenge Grant from the NEA.

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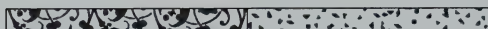
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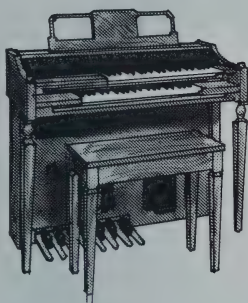
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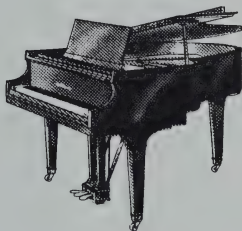
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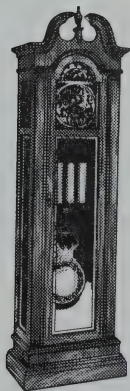


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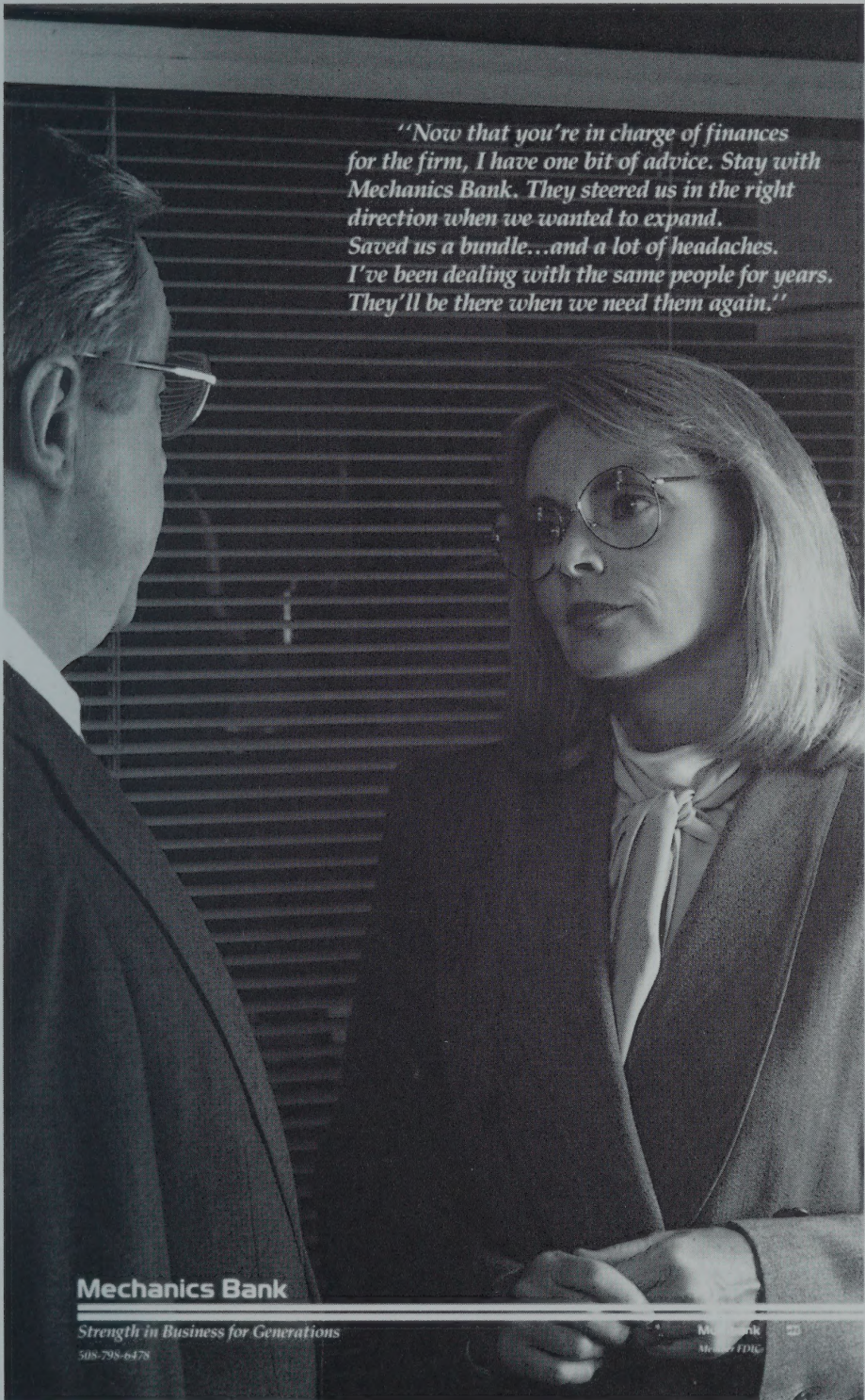
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